

BIBLIOTEKA UNIwersYTECKA
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50621

Primo Violino.

IL QUARTO LIBRO
DELLE CANZONI
DA SVONARE

A Doi, & à Tre.

DEL CAV.^{RE} TARQUINIO MERVLA
O P E R A XVII.

D E D I C A T E

ALL'ILLVSTRISSIMO
SIGNOR CONTE
NICOLO PONZONI.

CON PRIVILEGIO.



I N V E N E T I A. A

Appresso Alessandro Vincenti. M. DC. LI.

ILLVSTRISSIMO
SIGNORE. E PATRON
COLENDISSIMO.



Rà le costumanze approvate dà quelli, che hanno fior di senno, la più studiata si è, d'appendervoti à quel Nume, che gl'inchini compensa con le prosperità Ad Ercole domator de Mostri, non fù avara l'Antichità di adorazioni; perche fè veder superabile l'ertogio della virtù.

Chi ben riflette alle stentose cure, dà lei superate, nel mantenimento dell'Academia Erculea, dicui con applausi di tutti sostiene il Principato, dirà che non disconuenendoli d'esser chiamato l'Ercole di Cremona, à mè pure erano douute le parti di riconoscerlo per tale, con le stampe.

V'aggiungerei diuantaggio mà per non arrischiare i voli della penna à mete in arriuabili, deuo contentarmi che nel silenzio delle sue prerogative, s'argomenti vn giusto sentimento de miei ossequij, douuti alla generosa inclinatione di V. S. Illustrissima, di compartirmi con larga mano tanti fauori, stimoli efficaci di publica gratitudine, non meno che d'inuariabile schiauitù. Sia d'altri il far noto à Nationi più lontane i fregi del suo Nome; ch'io mi studiarò la continuanza della sua protezione, e col più viu de miei affetti le faccio humile riuerenza.

di Venelia li 8. Aprile 1651.

Di V. S. Illustrissima

Deuotissimo, & Obligatissimo Seruitore

Il Causier Turchino Merula.

A 2. Primo Violino.

Violino

C

Anzon Prima. L'Arbetta.



Canzoniere Sonate à 2. e 3. di Tarquinio Merula Lib. 4.

A 3



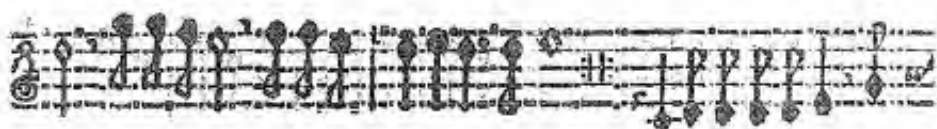
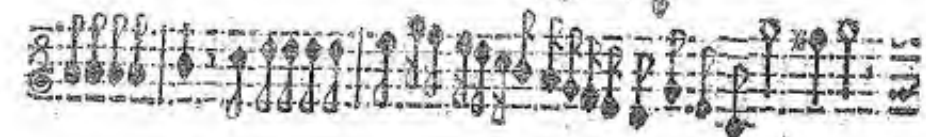
Anzon Seconda. La Canuffa.

Musical score for Primo Violino, measures 6-12. The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. The first staff begins with a decorative initial 'C' and the text 'Anzon Seconda. La Canuffa.' below it.

Musical score for Primo Violino, measures 13-19. The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The music continues with various note values and rests. The first staff begins with a measure rest marked '7'.



Anzon Taza. La Bulgarina.

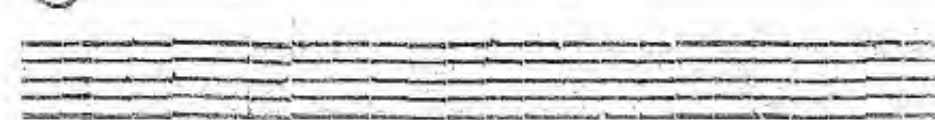
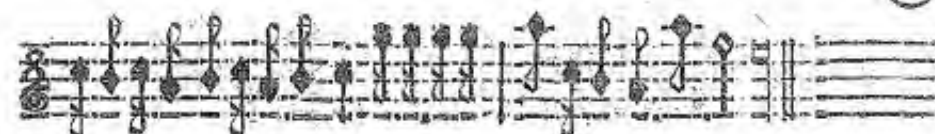




Anzon Quarta. L'Appiana.

A 2. 12 *Primo Violino.*

C Anzon Quinta. La Ferrara.



Primo Violino.

5 12 24

C Anzon Sella La Illica.

15



Anzon Settima. La Rossa.

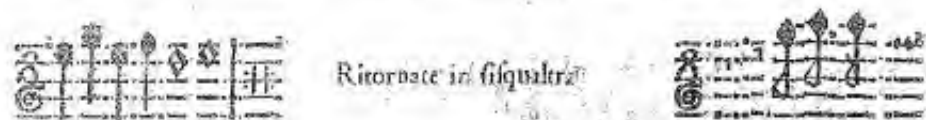
Handwritten musical score for the first system, labeled "Primo Violino." The score consists of seven staves of music, featuring various notes, rests, and dynamic markings. The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical score for the second system, continuing the piece. The score consists of seven staves of music, featuring various notes, rests, and dynamic markings. The notation is in a historical style, likely from the 17th or 18th century.

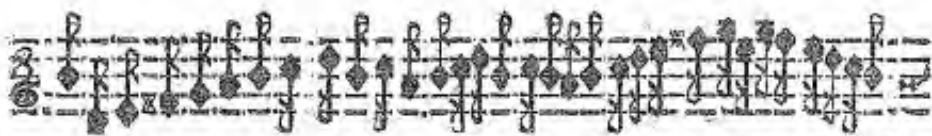
Primo Violino



Anzon Ottava. La Spelina.



Ritornate in Gualtra



11 12 Primo Violino

C

Anzon Nona. La Calzolaria.

13 14



Anzón Decima.

La Bella.

Musical score for the first system (page 12), featuring a single staff with a treble clef and a common time signature. The music is written in a single system, with a large decorative initial 'C' at the beginning. The score includes various musical notations such as notes, rests, and bar lines.

Musical score for the second system (page 13), featuring a single staff with a treble clef and a common time signature. The music is written in a single system, with a large decorative initial 'C' at the beginning. The score includes various musical notations such as notes, rests, and bar lines.



Anzen Decima prima.

La Miradoco.

C Anzoni Decima seconda. La Scanzina.

The first system of music on page 26 begins with a large, ornate initial 'C' in the left margin. The music is written on eight staves. The first staff has a treble clef and a common time signature 'C'. The subsequent staves are in pairs, with the first of each pair having a treble clef and the second having a bass clef. The notation includes various note values, rests, and accidentals (sharps and flats).

The second system of music on page 27 consists of six staves. The first four staves are in pairs, with the first of each pair having a treble clef and the second having a bass clef. The notation continues with various note values, rests, and accidentals. The fifth and sixth staves are empty, indicating the end of the system.



Anzoni Decima terza. La Noce.

Handwritten musical score for the first page (numbered 18). It features two staves: the top staff is for the Primo Violino (Violin I) and the bottom staff is for the A 2, Violino, & Violoncello. The music is written in a historical style with various note values, rests, and bar lines. The piece is titled 'Anzoni Decima terza. La Noce.' and begins with a large decorative initial 'C'.

Handwritten musical score for the second page (numbered 19). It continues the piece from the first page, featuring the same two staves: the top staff for the Primo Violino and the bottom staff for the A 2, Violino, & Violoncello. The notation includes various musical symbols and a double bar line at the end of the piece.

A 2. Violino, & Violone.

18

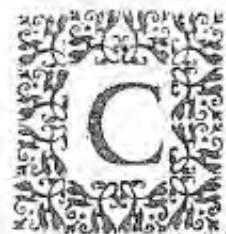
Primo Violino.



Anzon Decima quarta. La Cappellina.

C Anzon Decima quinta. La Tinta.

tremolo.



Anzon Decima ksta. La Berlasina.

Musical score for A 2. Violino, & Viola, measures 34-41. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music features a complex, fast-paced melody with many sixteenth and thirty-second notes, often beamed together. The first measure (34) begins with a large, ornate initial 'C' and the text 'Anzon Decima ksta. La Berlasina.' below it. The score ends with a double bar line and repeat dots.

Musical score for Primo Violino, measures 42-49. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music continues the fast-paced melody from the previous page, featuring many sixteenth and thirty-second notes. The score ends with a double bar line and repeat dots.

Three empty musical staves, likely for a second part or a continuation of the piece.

C Anzon Decima settima. La Montevide.



Anzon Decima ottava. La Cauagliera.

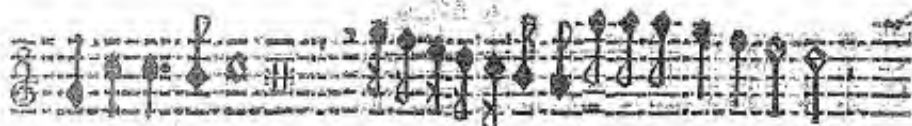
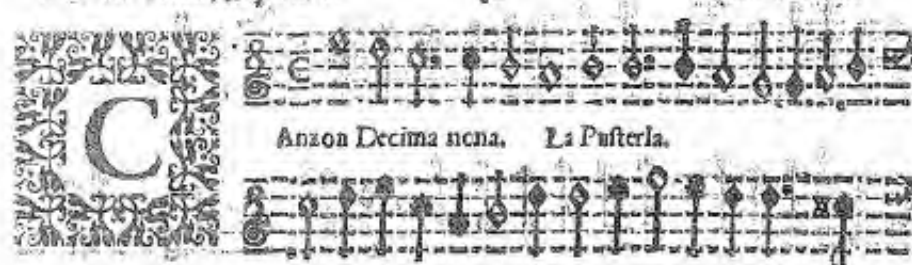


Coro: b. misurati al suono 2

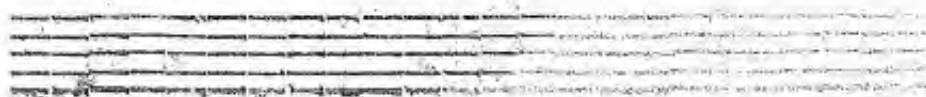
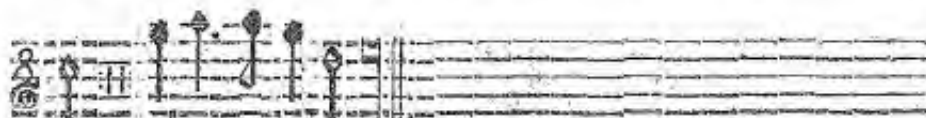
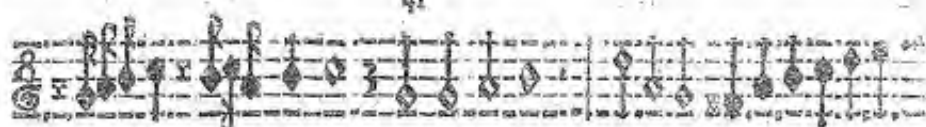


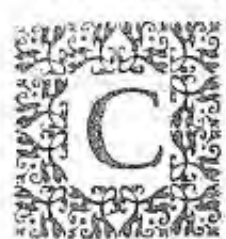


Anzon Decima nona. La Pasteria.



Si ritorna in fcsquakra da cappo.



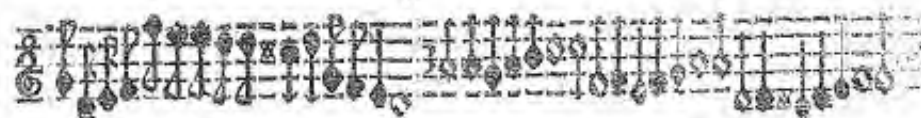


Anzon Vigesima. La Loda.

Musical score for page 41, featuring two staves of music. The notation includes various notes, rests, and accidentals, typical of a 17th-century manuscript. The first staff begins with a decorative initial 'C'.

Musical score for page 43, featuring two staves of music. The notation includes various notes, rests, and accidentals, continuing the piece from the previous page.

C Anzon Vigesima prima. L'Anielma.



C Anzon Vigesima seconda. La Lugarina.

47

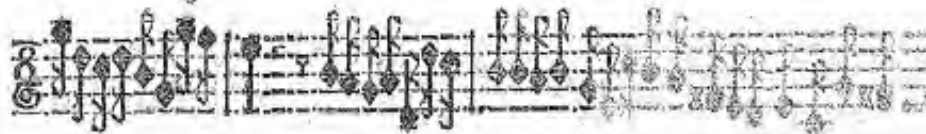
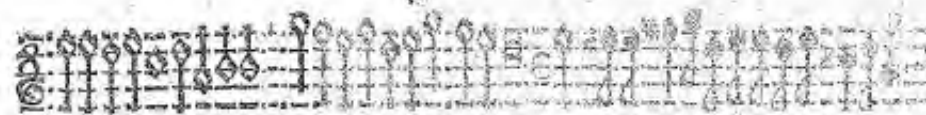
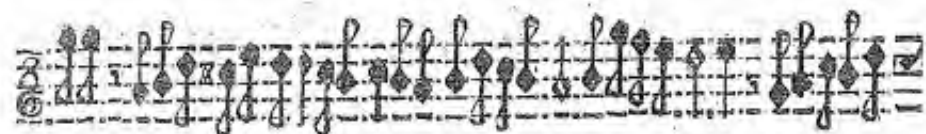
largo

C

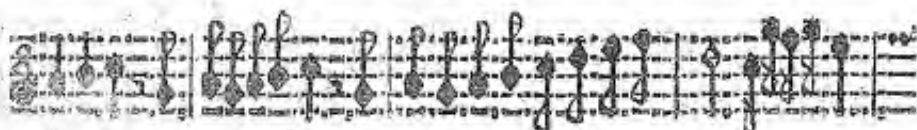
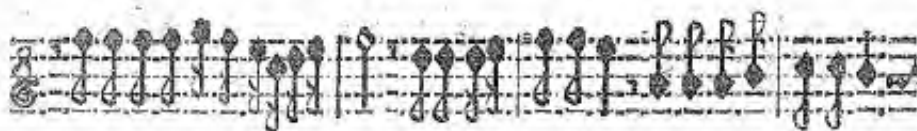
Anzon Vigesima terza. La Lanzona.



C Anzon Vigesima quarta. La Valchirenga.



C Anzon Vigesima quinta. La Brena.



piano.





Onata Prima Vigesima sesta. La Sartoria.



Onata Seconda Vigesima settima.

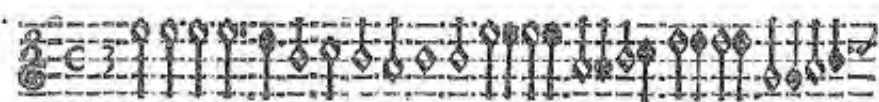
S Orata Terza Vigesima ottava.



PRIMO TUONO.



SECONDO TUONO.



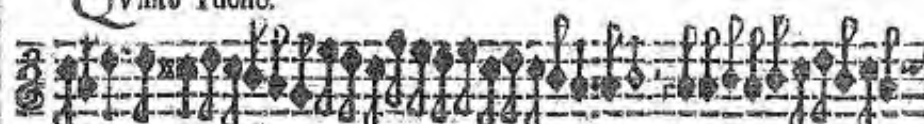
TERZO TUONO.



QUARTO TUONO.



QUINTO TUONO.



SESTO TUONO.



Primo Secondo.

62



Settimo Tuono.



Ottavo Tuono.



TAVOLA

Delle Canzoni à 2. & à 3.

A doi Violini.

L'Ariberta	4
La Canossa	6
La Bulgarina	8
L'Appiana	10
La Ferrara	12
La Illica	14
La Roffa	16
La Speltina	18
La Calzolaria	20

A 2. Violino, & Basso.

La Bolla	22
La Miradore	24
La Scarinza	26
La Noce	28
La Cappellina	30
La Titta	32
La Berlasina	34
La Montenerda	36

A 3. doi Violini, & Basso.

La Cavaghera	38
La Pusterla	40
La Loda	42
L'Anselma	44
La Luganna	46
La Lanzona	48
La Valcharesga	50
La Brena	52
Sonata Prima La Sartoria	54
Sonata Seconda.	56
Sonata Terza	58
Sinfonie di tutti gli strumenti	60

IL FINE.

Secondo Violino.

IL QVARTO LIBRO
DELLE CANZONI
DA SVONARE

A Doi, & à Tre.

DEL CAV.^{RE} TARQVINIO MERVLA
O P E R A XVII.

D E D I C A T E

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IN VENETIA.

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di Venetia li 8. Aprile 1651.

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Il Cavalier Tarquinio Merula.



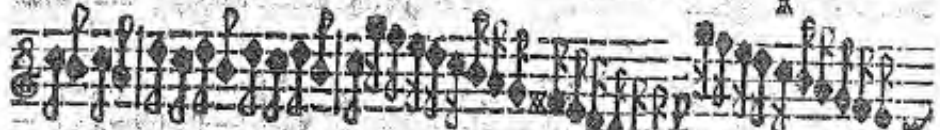
Mus. 492
50621 Aug

A 2. Secondo Violino.

4



Anzon Prima. L'Arbetta.



Canzoniuera

Sonata 2. e 3. di Tarquinio Merula Lib. 4.

B 3



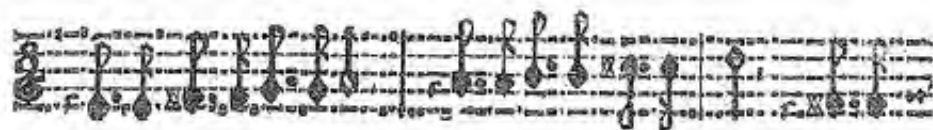
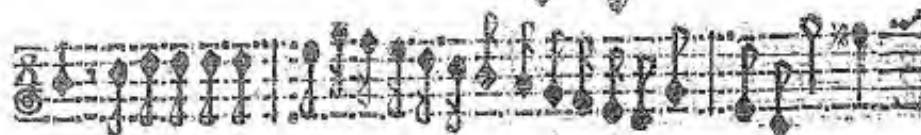
Anzen Seconda. La Canossa.

Handwritten musical score for the Second Violin part, measures 6 through 14. The notation is in treble clef with a key signature of one flat (B-flat). The music consists of a continuous melodic line with various note values, including eighth and sixteenth notes, and rests. The score is written on ten staves.

Handwritten musical score for the Second Violin part, measures 15 through 23. The notation continues from the previous page, maintaining the same treble clef and key signature. The music features a variety of rhythmic patterns and rests. The score is written on ten staves.



Anzon Terza. La Bulgarina.



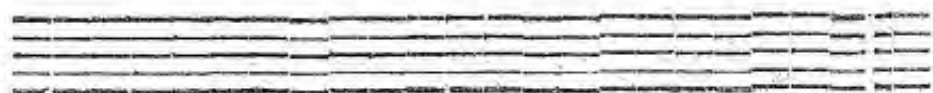
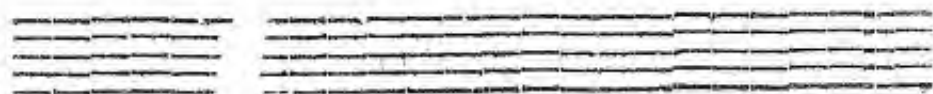
A 1.

e6

Secundo Violina.



Anzon quarta, L'Appiana.



B 6

A 2.

Secundo Violino.



Anzon Quinta, La Ferrara.



Anzon Setta.

La Illica.

Handwritten musical score for the Secundo Violino, measures 1 through 12. The notation is in treble clef with a key signature of one flat (B-flat). The music features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together in groups. The first two measures are marked with a 'C' and the text 'Anzon Setta. La Illica.' below them. The score is written on a single system of staves.

Handwritten musical score for the Secundo Violino, measures 13 through 24. The notation continues the complex, flowing melody from the previous page, featuring many sixteenth and thirty-second notes. The score is written on a single system of staves.

C Anzon Settima. La Roffa.

✱

A 2.

28

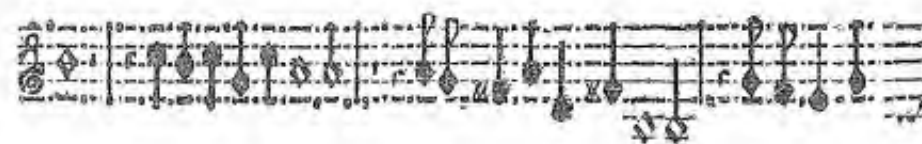
Secondo Violina.



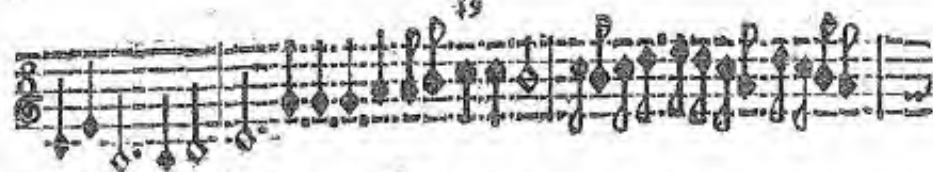
Anzon otiauz. Laspelina.



Ritornate in Sefqualtra.



39

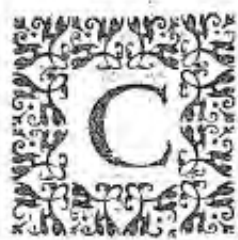


B 10

C Anzon nona. La Calzolaria.



Anzon Decima ottava. La Cauagliera.

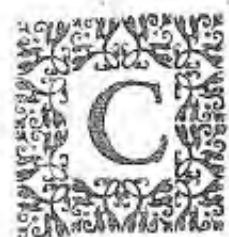


Anzon Decima nona. La Pusterla.



Si ritorna in siqualtera da capo.





Anzon Vigesima. La Loda

A 3. dei Violini, & Violone.

28

Secondo Violino.



Anzon Vigesima prima. L'Anfelma.

29

C Anzon Vigesima seconda. La Lngarina.

29

prestissimo

largo.

A 1. dei Violini, & Violone.

30

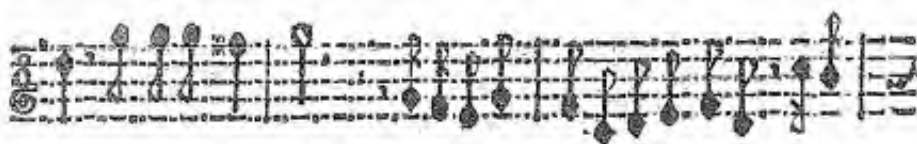
Secondo Violino.



Anzon Vigesima terza. La Lanzona.

C Anzone Vigesima quarta. La Valcharenga.

C Arzone Vigefima quinta, La Breua.



S Onata Prima Vigesima Sesta. La Sartoria.

S Onata Seconda. Vigesima Settima.

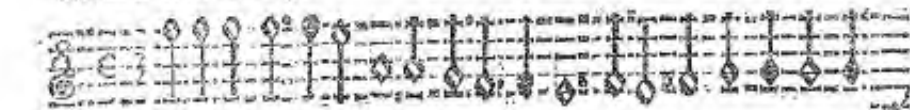
39



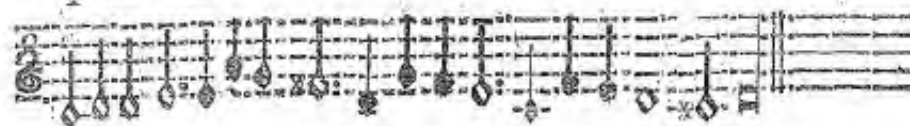
Onara Terza. Vigesima ottava.

Secundo Violino, A 3.

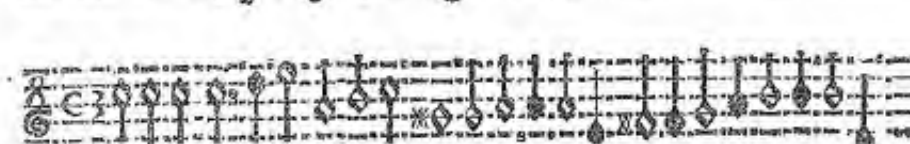
42



PRIMO TUONO.



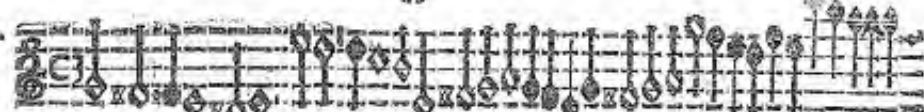
SECONDO TUONO.



TERZO TUONO.



43



QUARTO TUONO.



QUINTO TUONO.

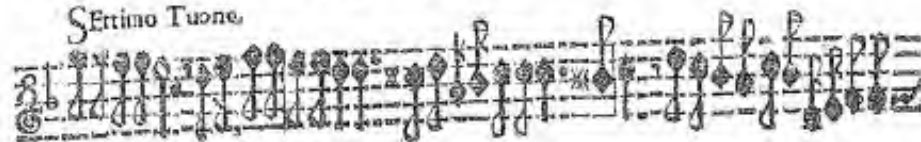


SESTO TUONO.





Sextimo Tuono.



Ottavo Tuono.



TAVOLA delle Canzoni à 2. & à 3.

A doi Violini.		La Pusterla	23
1 L'Ariberra	4	La Loda	24
2 La Canossa	6	L'Anselma	26
3 La Bulgarina	8	La Lugarina	28
4 L'Appiana	10	La Lanzona	30
5 La Ferrara	12	La Valcharenga	32
6 La Illica	14	La Brena	34
7 La Roffa	16	Sonata Prima La Sartoria	36
8 La Speltina	18	Sonata Seconda.	38
9 La Calzolaria	20	Sonata Terza	40
10 A 3. doi Violini, & Basso.		Sinfonie di tutti gli tuoni	42
11 La Canagliera	22		

I L F I N E.

Violone.

IL QVARTO LIBRO
DELLE CANZONI
DA SVONARE

A Doi, & à Tre.

DEL CAV.^{RE} TARQUINIO MERVLA
O P E R A XVII.

DEDICATE

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SIGNOR CONTE
NICOLO PONZONI.

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IN VENETIA. ^c

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Il Cavalier Tarquinio Merula.



Mus. 492
50651 H.

A 2. Violino, & Violone.

Violone.



Anzon Decima.

La Bolla.

Canzoni ouero Sonate 2. & 3. di Tarquinio Merula Lib. 4.

C 3

A. e. Violino, & Violonc.

Violonc.



Anzon Decima prima La Miradoro.

Violino, & Violonc.

Violonc.

Anzon Decima prima La Miradoro.

Violonc.



Anzon Decima seconda. La Scarinza.

Musical score for Violino and Violonc. The score consists of eight staves of music, featuring various notes, rests, and bar lines. The notation is in a historical style, likely 18th or 19th century.

Musical score for Violino and Violonc. The score consists of eight staves of music, featuring various notes, rests, and bar lines. The notation is in a historical style, likely 18th or 19th century.

C Anzon Decima terza. La Noce.

C

C Anzon Decima quarta. La Cappellina.

13

A. Violino, & Violone.

14

Violone.

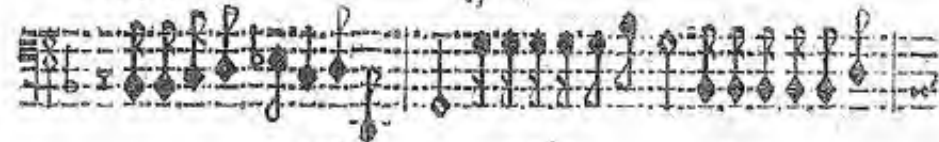
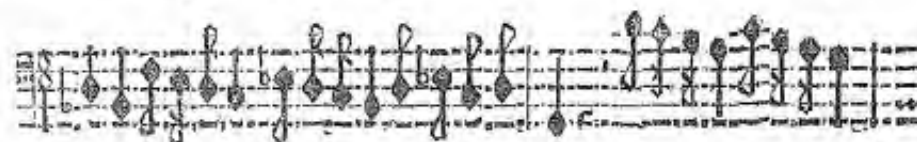
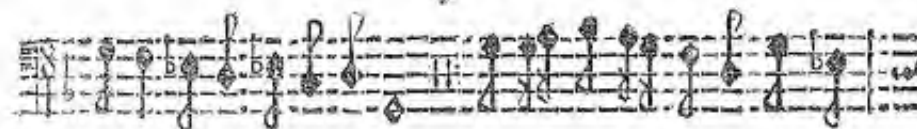
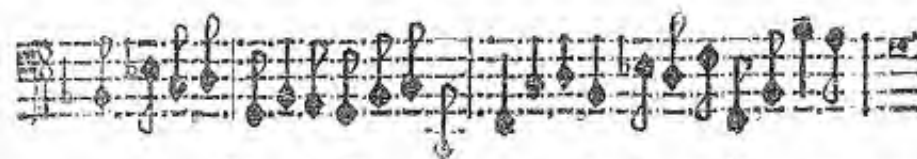


Anzon Decima La Tinta.

Musical score for Violino and Violone, measures 14-21. The score is written on two staves. The key signature is one flat (B-flat). The time signature is common time (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The notation includes slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece is titled 'Anzon Decima La Tinta'.

Musical score for Violino and Violone, measures 22-29. The score is written on two staves. The key signature is one flat (B-flat). The time signature is common time (C). The music continues with similar notation to the previous page, featuring various note values and rests. The piece is titled 'Anzon Decima La Tinta'.

C Anzoti Decima festa. La Berlasina.



C Anzon Decima settima. La Montecurda.

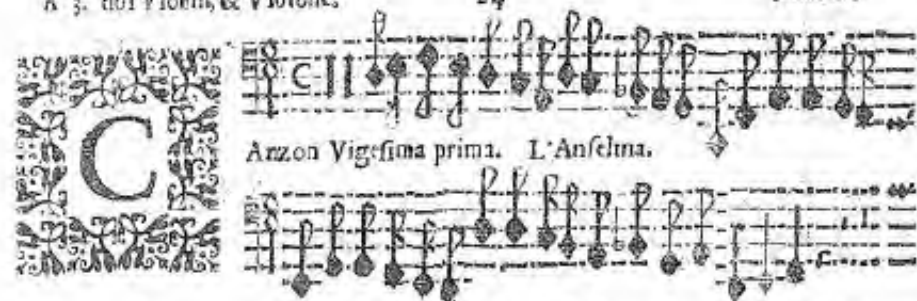
Anzon Decima octava. La Causagliera.

Anzon Decima nona. La Pufferla.

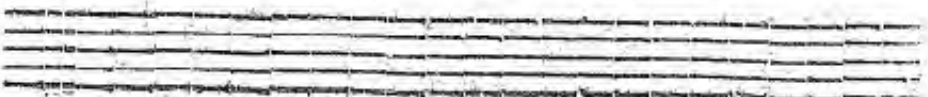
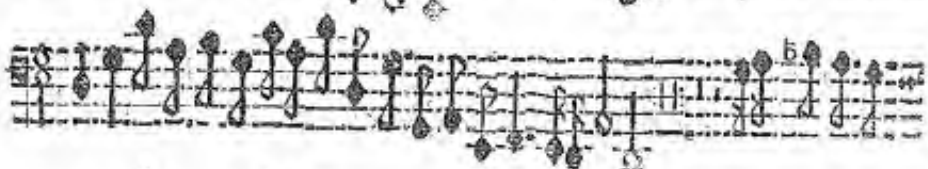
fi ritorna in sitqualtra da cappo.



Anzone Vigesima. La Loda.



Arzon Vigesima prima. L'Anselma.



C Anzon Vigesima Seconda. La Lugarina.

largo.

C Anzon Vigefima terza. La Lanzoni.



C Anzon Vigesima quarta. La Valcharena.

This page contains a large, ornate initial 'C' in the left margin, decorated with floral and scrollwork patterns. The text 'Anzon Vigesima quarta. La Valcharena.' is written in a small, elegant script below the initial. The main body of the page is filled with ten staves of musical notation, each containing a complex arrangement of notes, rests, and accidentals, typical of a 17th-century manuscript.

31

This page contains ten staves of musical notation, continuing the piece from the previous page. The notation is dense and intricate, with many beamed notes and complex rhythmic patterns. The page number '31' is visible in the top right corner.



Anzon Vigesima quinta. La Erena.

Musical notation for the Violone part, consisting of eight staves of music.

Musical notation for the Violone part, consisting of eight staves of music.

S Onata prima. Vigesima Sexta. La Sartoria.

S *Onata Seconda. Vigesima settima.*

S *Onata Terza. Vigesima ottava.*

repetatur

bis



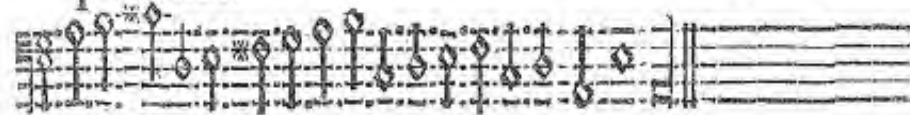
Primo Tuono.



Secondo Tuono.



Terzo Tuono.



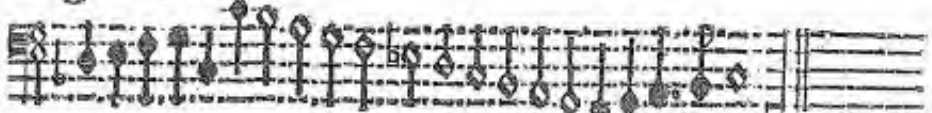
Quarto Tuono.



Quinto Tuono.



Sesto Tuono.



Settimo Tuono.



Ottavo Tuono.





TAVOLA

Delle Canzoni à 2. & à 3.

A 2. Violino, & Basso.

La Bella	4
La Miradore	6
La Scarinza	8
La Noce	10
La Cappellina	12
La Tinta	14
La Berlafina	16
La Mameuerda	18

A 3. doi Violini, & Basso.

La Canagliera	20
La Pusterla	22
La Loda	24
L'Anclina	26
La Lugarina	28
La Lanzona	30
La Valchirenga	32
La Brena	34
Sonata Prima La Sartoria	36
Sonata Seconda	38
Sonata Terza	40
Sinfonie di tutti gli tuoni	42

IL FINE.

Basso Continuo.

IL QUARTO LIBRO
DELLE CANZONI
DA SVONARE

A Doi, & à Tre.

DEL CAV.^{RE} TARQUINIO MERVLA
O P E R A XVII.

D E D I C A T E

ALL'ILLVSTRISSIMO
SIGNOR CONTE
NICOLO PONZONI.

CON PRIVILEGIO.



IN VENETIA.

D

Appresso Alessandro Vincenti. M. DC. LI.

ILLVSTRISSIMO
SIGNORE. E PATRON
COLENDISSIMO.



Rà le costumanze approuate dà quelli, che hanno fior di senno, la più studiata si è, d'appendere voti à quel Nume, che gl'inchini compensa con le prosperità Ad Ercole domator dè Mostri, non sù auara l'Antichità di adorationi; perche se veder superabile l'erto giogo della virtù.

Chi ben riflette alle stentose cure, dà lei superate, nel mantenimento dell'Academia Ercoleaz, dicui con applausi di tutti sostiene il Principato, dirà che non disconuenendoli d'esser chiamato l'Ercole di Cremona, à mè pure erano douute le parti di riconoscerlo per tale, con le stampe.

Vaggiungerei diuantaggio mà per non arrischiare i voli della penna à mete in arriuabili, deuo contentarmi che nel silentio delle sue prerogative, s'argomenti vn giusto sentimento de miei ossequij, douuti alla generosa inclinatione di V. S. Illustrissima, di compartirmi con larga mano tanti fauori, stimoli efficaci di publica gratitudine, non meno che d'inuariabile schiavitù. Sia d'altri il far noto à Nationi più lontane i fregi del suo Nome; ch'io mi studiarò la continuanza della sua protezione, e col più viu de miei affetti le faccio humile riuerenza.

di Venetia li 8. Aprile 1651.

Di V. S. Illustrissima

Deuotissimo, & Obligatissimo Seruitore

Il Cavalier Tarquinio Merula.



Ms. 492
5062A 1002

A doi Violini.

Basso Continuo.

C

Anzon Prima. L'Ariberta.

This block contains the first 41 measures of the musical score. It is written for two violins and a basso continuo. The notation includes various musical symbols such as clefs, time signatures, and note values. The piece is titled 'Anzon Prima. L'Ariberta.' and is marked with a 'C' time signature. The score is written on a grand staff with two staves for the violins and one for the basso continuo. The measures are numbered 1 through 41.

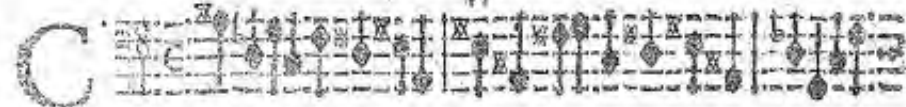
This block contains measures 42 through 76 of the musical score. It continues the piece 'Anzon Prima. L'Ariberta.' for two violins and basso continuo. The notation includes various musical symbols such as clefs, time signatures, and note values. The measures are numbered 42 through 76.

A 2. Violini.

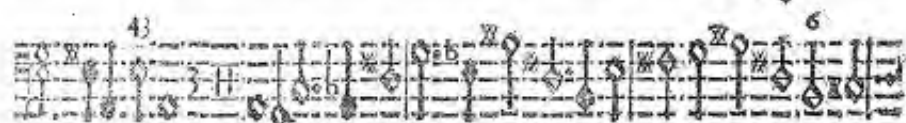
6

6 Basso Continuo.

V.



Anzon Seconda. La Canolla.



A 2. Violini.

6

7

3

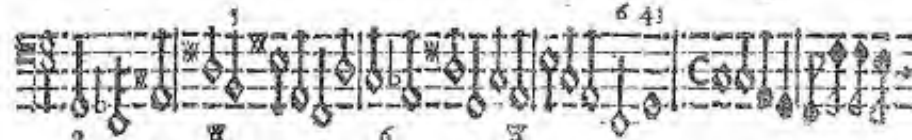
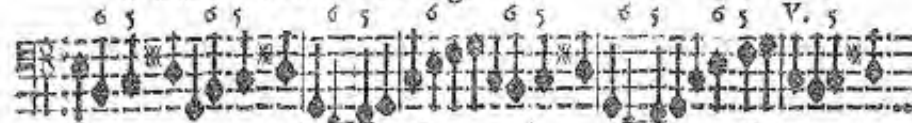
6

6 Basso Continuo.

V.



6 Anzon 6 Terza. 6 La Bulgarina. 6



D 4

A 2. Violin.

Raffo Continua.

C

Lazzoni Quarta. L'Appiana.

6 56 56 6 43 6 6

6 6 56 56

6 43 6 76 76 56 76 56 76

6 6 6 6 6 3 5

6 5 6 5 6 6 6 6 6

6 56 6

43

A. E. Violin.

Basso Continuo. 6

C Anzen Quinta. La Ferrara. 6

6 5 V. 6 56 V. 5 6 5

5 56 5 7 6 7

6 6 6 7 6 6 7 7

5 56 76 76 76 76 76 56 76 76

76 76 76 76 76 76 6 43 6

V. 7 V. 7 V. 7

6 V. 6 76 6 7 6 43 6

6 56 43 V. 6 5 6

Canzoni ouero Sonate à 2. & 3. di Tarquinio Merula Lib. 4.

ד

A 2. Violini.

C

Anzon Seta. La Illica.

Musical score for Violin II, measures 1-43. The score is written on a single staff with a treble clef and a common time signature (C). The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals. Measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, and 43 are indicated above the staff. The score ends with a double bar line and repeat dots.

Musical score for Violin II, measures 44-47. The score is written on a single staff with a treble clef and a common time signature (C). The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals. Measure numbers 42, 43, and 44 are indicated above the staff. The score ends with a double bar line and repeat dots.

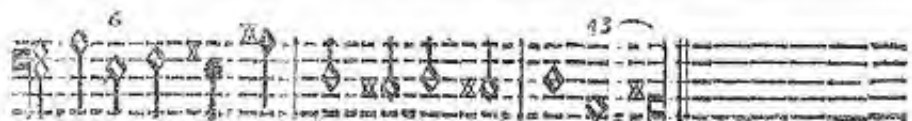
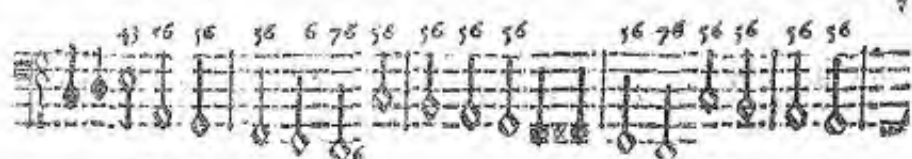
Four empty musical staves, each consisting of five lines, arranged vertically.

A 2. Violini.

6 Basso Continuo.



Anzon Settima. La Rossa, 6

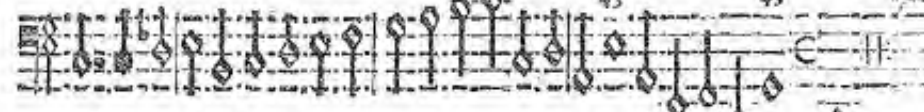


A 1. Violini. 6 8

13



Anzon Ottava. La Spelina.

Ritornate in
sifqualra.

Canzon ouero Sonate à 2, è 3, di Tarquinio Merula Lib. 4.

D 7

A. 2. Violini.

14

Basso Continuo.

C Annon Nona. La Calzolaria.

V. 6 41

V. 5 41

V. 6 7

65 56 76 V. 43

56 V. 43

V. 6

5 41 V. 41

V. 6 43 43

43 41 41 43 141

V. 6 6 V. 6 6 6

V. 6 6 6 6 43

6

15

36 76

6 7 43 6 43 V. 41

V. 6 43

V. 6 43 6

6 V. 6 41 6 6 6 V. 6 41

6 7 5 41

5 43

C Anzon Decima. La Bolla.

C Anzon Decima prima. La Miradoro.

55 43 V. 16 765 B. V. 6

43

6 6 B. 43 43

A 2. Violino, & Violone.

Basso Continuo.

C 6

Anzoni Decima Seconda. La Scarinza.

B. V. V. B. V. B. V. V. 6

V. B.

V. 6 19 B. 6 V. 6 V.

41 B.

B. 6 6 5

765 6 43

43 765

5 76 43

A 2. Violino, & Violon.

Basso Continuo.

C 6 Anzoni Decima terza. La Noce.

21

A 1. Violino, & Violone,

Basso Continuo.

6

C

Anzon Decima quarta. La 6 Cappellina.

6 5 B. 6 6

36 41 6

36 43 B. 6 5 C.

343 V. 6 B. 6 6 6

V. 6 B. 6

6 6 V. 43

43 6

A 2. Violina, & Viola.

24

Basso Continuo.



Anzoni Decima quinta.

La Tinta.



A 2. Violino, & Violone.

Paffo Continuo.

C

Anzone Decima sesta. La Perlasina.

The image displays a page from a musical manuscript. At the top left, a large, ornate initial 'C' is followed by the title 'Anzone Decima sesta. La Perlasina.' in a cursive script. Below the title, there are ten staves of musical notation. The notation is written in a style characteristic of the 18th or 19th century, with various note values, rests, and clefs. The music appears to be a single melodic line. The staves are numbered 1 through 10, with the number 10 appearing at the end of the tenth staff. The paper is aged and slightly discolored.

No. 2. Violone, & Violone. 27

Idem Continuo.

C

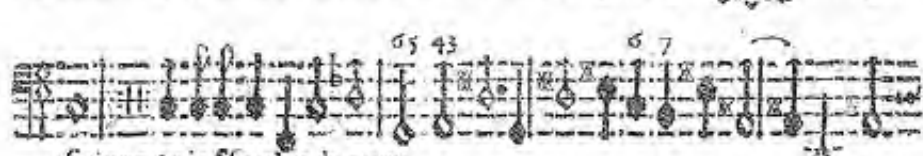
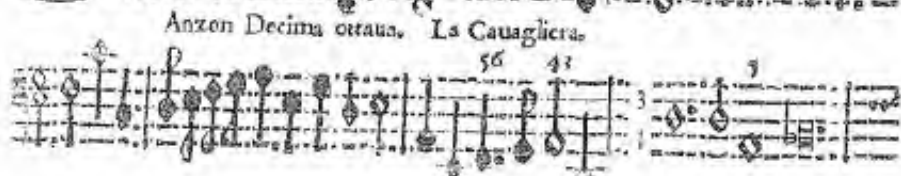
Anzon e Deci e me settima. La Montenerde.

4: V. 6 8 6 5 6 ~ 5 4: V.

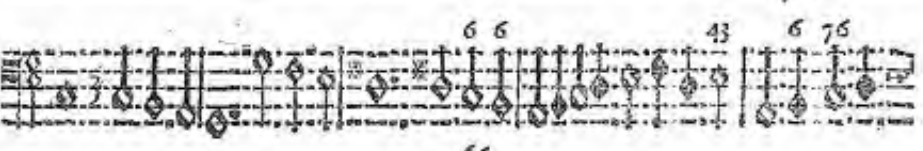
6 43 6 4: B. V. 6 6 presto 6 6

B.

6 7 B. 43 5



si ritorna 6 a in fisqualtra da cappo.



C

Amazon Vigesima 6 343 La Loda.

31

presto

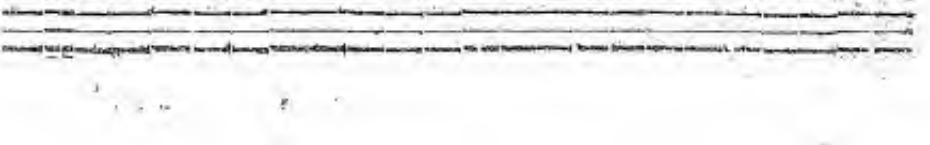
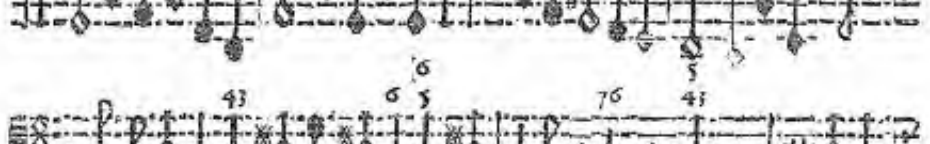
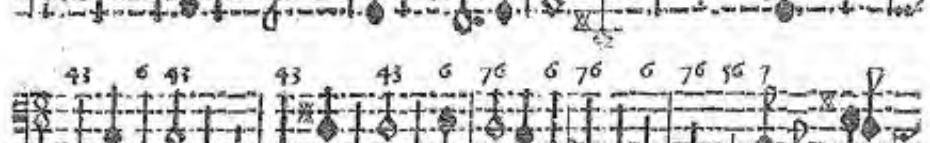
A 3. dei Violini, & Violonc.

Basso Continuo.



Anzon Vigesima prima 65 43

Violonc.



C Anzon Vigesima seconda. La Lugarina.

6

56

56

41

5

6

56

56

41

5

47

56

43

56

43

prellissimo

41

543

41

43

C

Anzon Vigesima terza. La Lanzona.

37

C

Anzon Vigesima quarta. La Valcharenga. 6

38 39 40 41 42 43 44 45 46 47

38 39

48 49 50 51 52 53 54 55 56 57

A. g. dei Violini, & Violone. Sopra & Nò nò, per Camera. 40 Basso Continuo.

C

Anzon Vigesima quinta. La Brena.

The first system on the left page contains eight staves of musical notation. It begins with a large 'C' time signature. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and fingerings indicated by numbers 1 through 7. There are also some letters like 'b' and 'V' used as markings. The system ends with a double bar line.

The first system on the right page contains six staves of musical notation. It begins with a large 'C' time signature. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and fingerings indicated by numbers 1 through 7. There are also some letters like 'b' and 'V' used as markings. The system ends with a double bar line.

The second system on the right page consists of six empty musical staves, each with a five-line staff and a C-clef.

A 3. doi Violini, & Violone, per Camera. 42 Basso Continuo.

S *Onata Prima. Vigesima Seconda. La Sartoria.*

A 3. doi Violini, & Violone. Per Camera. 41 Basso Continuo.

S *Onata Seconda Vigesima Settima*

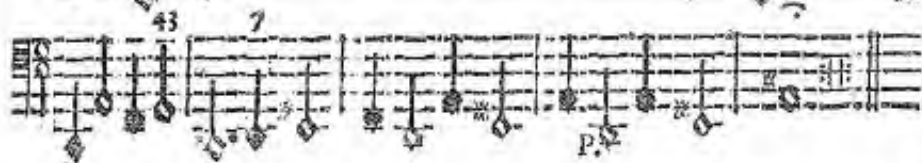
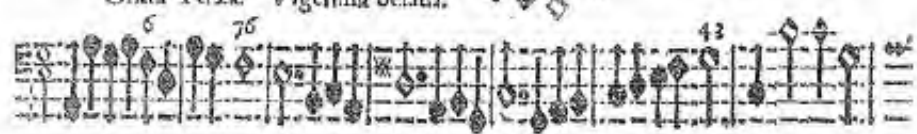


A 2. doi Violini, & Violone. per Camera.

Basso Continuo.



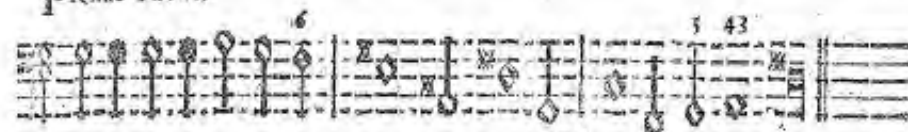
Onata Terza. Vigesima octava.



Organo A 3.

46

PRIMO TUONO.



SECONDO TUONO.



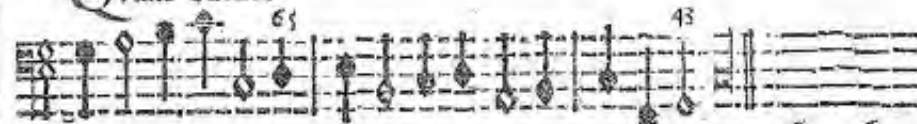
TERZO TUONO.



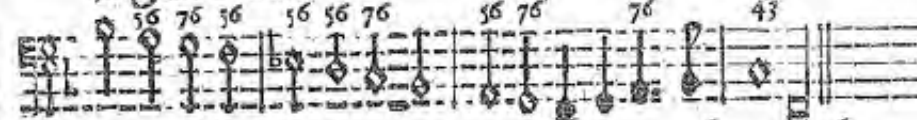
QUARTO TUONO.



QUINTO TUONO.



SESTO TUONO.



SETIMO TUONO.



OTTAVO TUONO.



TAVOLA

Delle Canzoni à 2. & à 3.

A doi Violini.

L'Anberta	4
La Canossa	6
La Bulgarina	7
L'Appiana	8
La Ferrara	9
La Illica	10
La Rossa	11
La Speltina	12
La Calzolaria	14

A 2. Violino, & Basso.

La Bolla	16
La Miradoro	17
La Scarinza	19
La Noce	20
La Cappellina	22
La Tina	24
La Berlasina	26
La Monacurda	27

A 3. doi Violini, & Violone.

La Cauaghiera	28
La Pusterla	29
La Loda	30
L'Anselma	32
La Lugarina	34
La Lanzona	36
La Valcharenga	38
La Brena	40
Sonata Prima La Sartoria	42
Sonata Seconda.	43
Sonata Terza	44
Sinfonie di tutti gli uoni	45

IL FINE.

Mf 9893

M e r u l a Tarquinio

Il quarto libro delle canzoni da suonare
a 2, et a 3. Del ... Opera 17
Venezia, A. Vincenti, 1651 4^o

Violino I, Violino II, Violone, B.c.

MIKROFILM 35 ~~mm~~

negatyw ~~1~~ zwoj

pozytyw ~~1~~ zwoj

50621 Muz.

Mus. 492